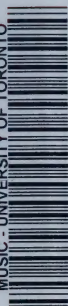


MUSIC - UNIVERSITY OF TORONTO



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Suter, Hermann

[Quartet, strings, no. 1,
op. 1]

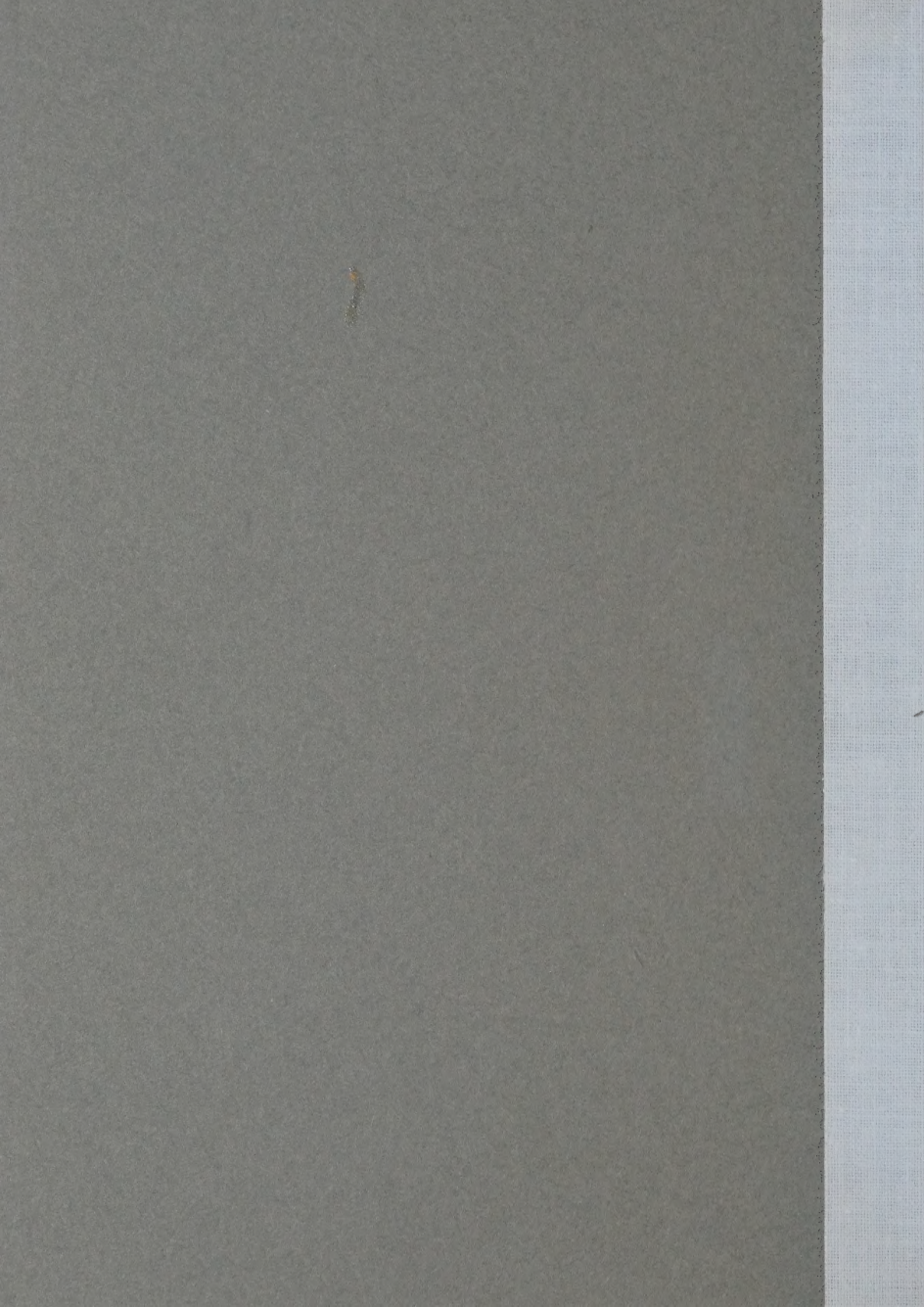
Quartett, D dur, für 2
Violinen

M

452

S962

op.1



Eulenburgs kleine Partitur-Ausgabe

KAMMERMUSIK

No. 260

SUTER

Op. 1

Streichquartett

D dur — Ré majeur — D major



Ernst Eulenburg, Leipzig

Eulenburgs kleine Partitur-Ausgabe

Kammermusik:

Bei Bestellungen genügt die Angabe der Serien und der Band-Nummer.

Abkürzungen: P. = Kammermusik (früher Payne), S. = Symphonien, O. = Ouverturen, K. = Konzerte, V. = Verschiedene Werke, Ch. = Chorwerke, B. = Bühnenwerke.

No.	M.	No.	M.
1. Mozart, Quartett, G (K.-V. 387)	3.-	57. Haydn, Quartett, op. 76, 5, D (ber. Largo) 3.-	
2. Beethoven, Quartett, op. 131, Cism	5.-	58. Haydn, Quartett, op. 74, 3, Gm (Reiter-) 3.-	
3. Haydn, Quartett, op. 76, 3, C (Kaiser-)	3.-	59. Mendelssohn, Oktett, op. 20, Es	10.-
4. Beethoven, Quartett, op. 135, F	3.-	60. Schubert, Oktett, op. 166, F	12.-
5. Cherubini, Quartett, Es	4.-	61. Haydn, Quartett, op. 77, 1, G	3.-
6. Beethoven, Quartett, op. 132, Am	4.-	62. Haydn, Quartett, op. 77, 2, F, op. 103, B 3.-	
7. Mendelssohn, Quartett, op. 44, 2, Em	4.-	63. Haydn, Quartett, op. 17, 5, G	3.-
8. Mozart, Quartett, C (K.-V. 465)	3.-	64. Haydn, Quart., op. 20, 6, A (Sonnen-No. 6) 3.-	
9. Beethoven, Quartett, op. 130, B	4.-	65. Haydn Quartett, op. 64, 3, B	3.-
10. Haydn, Quartett, op. 76, 2, Dm (Quinten-) 3.-		66. Haydn, Quartett, op. 54, 2, C	3.-
11. Schubert, Quartett, op. posth., Dm (Der Tod und das Mädchen)	6.-	67. Mendelssohn, Quintett, op. 87, B	4.-
12. Beethoven, Septett, op. 20, Es	8.-	68. Mendelssohn, Quartett, op. 13, Am	4.-
13. Mozart, Quintett, Gm (K.-V. 516)	4.-	69. Haydn, Quartett, op. 76, 1, G	3.-
14. Beethoven, Quartett, op. 95, Fm	3.-	70. Mozart, Trio, Es (Divertimento 563)	3.-
15. Schubert, Quintett, op. 163, C	7.-	71. Mozart, Quintett, A (Klarinetten- 381) 4.-	
16. Beethoven, Quartett, op. 18, 1, F	3.-	72. Mozart, Sextett, D (Divertimento 334) 4.-	
17. Beethoven, Quartett, op. 18, 2, G	3.-	73. Mozart, Sextett, B (Divertimento) 287 4.-	
18. Beethoven, Quartett, op. 18, 3, D	3.-	74. Schumann, Quartett, op. 41, 1, Am	4.-
19. Beethoven, Quartett, op. 18, 4, Cm	3.-	75. Schumann, Quartett, op. 41, 2, F	4.-
20. Beethoven, Quartett, op. 18, 5, A	3.-	76. Schumann, Quartett, op. 41, 3, A	4.-
21. Beethoven, Quartett, op. 18, 6, B	3.-	77. Schumann, Klavier-Quartett, op. 47, Es 5.-	
22. Beethoven, Quartett, op. 74, Es (Harfen-) 3.-		78. Schumann, Klavier-Quintett, op. 44, Es 8.-	
23. Cherubini, Quartett, Dm	4.-	79. Beethoven, Klavier-Trio, op. 97, B	6.-
24. Mozart, Quartett, D (K.-V. 499)	3.-	80. Mendelssohn, Klavier-Trio, op. 49, Dm 4.-	
25. Mozart, Quartett, D (K.-V. 575)	3.-	81. Mendelssohn, Klavier-Trio, op. 66, Cm 4.-	
26. Mozart, Quartett, B (K.-V. 589)	3.-	82. Beethoven, Kl.-Tr., op. 70, 1, D (Geister-) 3.-	
27. Mozart, Quartett, F (K.-V. 590)	3.-	83. Beethoven, Klavier-Trio, op. 70, 2, Es 3.-	
28. Beethoven, Quartett, op. 59, 1, F	5.-	84. Schubert, Klavier-Trio, op. 99, B	4.-
29. Beethoven, Quartett, op. 59, 2, Em	4.-	85. Schubert, Klavier-Trio, op. 100, Es	4.-
30. Beethoven, Quartett, op. 59, 3, C	4.-	86. Schumann, Klavier-Trio, op. 63, Dm 4.-	
31. Beethoven, Quintett, op. 29, C	6.-	87. Schumann, Klavier-Trio, op. 80, F	4.-
32. Mozart, Quartett, Dm (K.-V. 421)	3.-	88. Schumann, Klavier-Trio, op. 110, Gm 4.-	
33. Mozart, Quartett, Es (K.-V. 423)	3.-	89. Haydn, Quartett, op. 9, 1, C	3.-
34. Mozart, Quartett, B (Jagd-) (K.-V. 458) 3.-		90. Haydn, Quartett, op. 17, 6, D	3.-
35. Mozart, Quartett, A (K.-V. 464)	3.-	91. Haydn, Quartett, op. 64, 4, G	3.-
36. Beethoven, Quartett, op. 127, Es	4.-	92. Haydn, Quartett, op. 64, 6, Es	3.-
37. Mozart, Quintett, Cm (K.-V. 406)	4.-	93. Haydn, Quart., op. 20, 4, D (Sonnen-No. 4) 3.-	
38. Mozart, Quintett, C (K.-V. 515)	4.-	94. Haydn, Quart., op. 20, 5, Fm (Sonn.-No. 5) 3.-	
39. Schubert, Quartett, op. 161, G	6.-	95. Haydn, Quartett, op. 9, 4, Dm	3.-
40. Schubert, Quartett, op. 29, Am	4.-	96. Haydn, Quartett, op. 55, 1, A	3.-
41. Beethoven, Trio, op. 3, Es	3.-	97. Spohr, Nonett, op. 31, F	8.-
42. Beethoven, Trio, op. 9, 1, G	3.-	98. Beethoven, Quartett, op. 133, B (Fuge) 3.-	
43. Beethoven, Trio, op. 9, 2, D	3.-	99. Schumann, Klavier-Trio, op. 88, Am (Phantasiestücke)	3.-
44. Beethoven, Trio, op. 9, 3, Cm	3.-	100. Mozart, Serenade f. Blas-Instrumente, B 2.-	
45. Beethoven, Trio, op. 8, D (Serenade) 3.-		101. Mendelssohn, Quartett, op. 80, Fm	4.-
46. Cherubini, Quartett, C	4.-	102. Mendelssohn, Quartett, op. 81, E	4.-
47. Mendelssohn, Quartett, op. 12, Es	4.-	103. Beethoven, Trio, op. 25, D (Serenade) 3.-	
48. Mendelssohn, Quartett, op. 44, 1, D	4.-	104. Beethoven, Trio für Blasinstrumente, op. 87, C	3.-
49. Mendelssohn, Quartett, op. 44, 3, Es	4.-	105. Dittersdorf, Quartett, Es	3.-
50. Mozart, Quintett, D (K.-V. 593)	4.-	106. Dittersdorf, Quartett, D	3.-
51. Mozart, Quintett, Es (K.-V. 614)	4.-	107. Dittersdorf, Quartett, B	3.-
52. Haydn, Quartett, op. 33, 2, Es (Russ.-No. 2) 3.-		108. Haydn, Quart., op. 20, 2, C (Sonn.-No. 2) 3.-	
53. Haydn, Quartett, op. 33, 3, C (Vogel-) 3.-		109. Haydn, Quartett, op. 64, 2, Hm	3.-
54. Haydn, Quartett, op. 54, 1, G	3.-	110. Haydn, Quartett, op. 71, 1, B	3.-
55. Haydn, Quartett, op. 64, 5, D (Lerchen-) 3.-		111. Haydn, Quartett, op. 17, 1, E	3.-
56. Haydn, Quartett, op. 76, 4, B	3.-		

An Hans Huber.

Quartett

D dur

für

2 Violinen, Viola und Violoncello

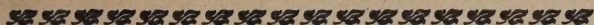
von

Hermann Suter.

Op. 1.

Partitur, Preis: M. 1,—.

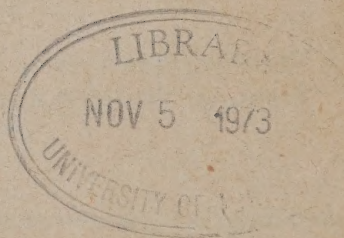
Stimmen, Preis: M. 6,—.



Ernst Eulenburg, Leipzig.

Kgl. Württemb. Hof-Musikverleger.

M
452
S962
op.1



Quartett.

I.

Allegro brioso.

Hermann Suter, Op. 1.

The musical score is written for four staves, likely representing four voices or instruments. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro brioso'. The first system is marked 'ff' (fortissimo). The second system continues the melody. The third system includes dynamic markings: 'dimin.' (diminuendo), 'espr.' (espressivo), and 'mf' (mezzo-forte).

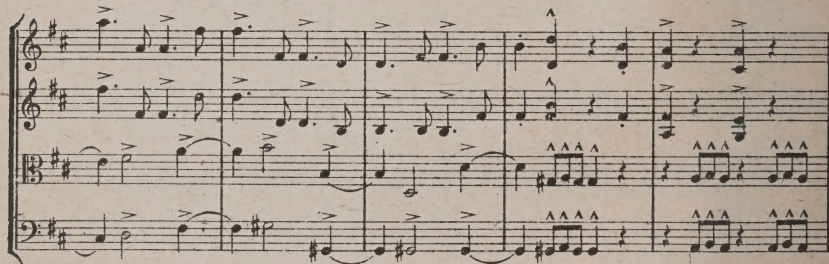
Tempo



First system of musical notation. It consists of four staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are in bass clef with the same key signature. The music begins with a rest for the first two staves, followed by a melodic line in the third staff marked *p rit.* and a rhythmic accompaniment in the fourth staff marked *f deciso*. The system concludes with a series of sixteenth-note runs in the top two staves and a melodic line in the third staff.



Second system of musical notation. It continues the four-staff arrangement. The top two staves feature melodic lines with eighth-note patterns. The third staff has a melodic line with some rests. The fourth staff provides a rhythmic accompaniment with eighth-note patterns. The system ends with a melodic line in the third staff.



Third system of musical notation. The top two staves continue with melodic lines. The third staff has a melodic line with some rests. The fourth staff features a rhythmic accompaniment with eighth-note patterns. The system ends with a melodic line in the third staff.



Fourth system of musical notation, marked with a large 'A' at the beginning. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef, all with a key signature of two sharps. The music begins with a melodic line in the top staff marked *p dolce*, followed by a melodic line in the second staff also marked *p dolce*. The third staff has a melodic line marked *p dolce*. The fourth staff has a melodic line marked *espr.*. The system concludes with a melodic line in the top staff marked *p* and a melodic line in the third staff marked *espr.*. The bottom two staves have a long note marked *fp* and *p* respectively.

First system of musical notation, measures 1-4. The system consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is two sharps (F# and C#). The first staff has a *cresc.* marking above measure 1 and a *f espr.* marking above measure 3. The second staff has a *cresc.* marking above measure 2 and a *f espr.* marking above measure 3. The third staff has a *p cresc.* marking above measure 1 and a *f* marking below measure 3. The fourth staff has a *cresc.* marking below measure 1 and a *f* marking below measure 3.

Second system of musical notation, measures 5-8. The system consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is two sharps (F# and C#). The first staff has a *dimin.* marking above measure 5 and a *poco espr.* marking above measure 6. The second staff has a *dimin.* marking above measure 5 and a *poco espr.* marking above measure 6. The third staff has a *dimin.* marking above measure 5 and a *poco espr.* marking above measure 6. The fourth staff has a *dimin.* marking below measure 5 and a *poco espr.* marking below measure 6.

Third system of musical notation, measures 9-12. The system consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is two sharps (F# and C#). The first staff has a *pp* marking above measure 9 and a *cresc. poco a poco* marking above measure 10. The second staff has a *pp* marking above measure 9 and a *cresc. poco a poco* marking above measure 10. The third staff has a *pp* marking above measure 9 and a *cresc. poco a poco* marking above measure 10. The fourth staff has a *pp* marking below measure 9 and a *cresc. poco a poco* marking below measure 10.

Fourth system of musical notation, measures 13-16. The system consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is two sharps (F# and C#). The first staff has a *pp* marking above measure 13 and a *cresc. poco a poco* marking above measure 14. The second staff has a *pp* marking above measure 13 and a *cresc. poco a poco* marking above measure 14. The third staff has a *pp* marking above measure 13 and a *cresc. poco a poco* marking above measure 14. The fourth staff has a *pp* marking below measure 13 and a *cresc. poco a poco* marking below measure 14.

First system of music. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The first staff has a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third and fourth staves provide harmonic support with chords and moving lines. Dynamics include *f* and *f espr.* (forte espré). There are also some fermatas and slurs.

B tranquillo

Second system of music, starting with the section header **B tranquillo**. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps. Dynamics include *p dolce* (piano dolce) and *p* (piano). There are also some slurs and fermatas.

Third system of music. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps. Dynamics include *poco cresc.* (poco crescendo) and *dimin.* (diminuendo). There are also some slurs and fermatas.

Fourth system of music. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps. Dynamics include *pp* (pianissimo), *poco sf* (poco sforzando), and *pp*. There are also some slurs and fermatas.

First system of musical notation, measures 1-4. Dynamics include *poco sf* and *pp*. A common time signature change 'C' is indicated at the end of the system.

Second system of musical notation, measures 5-8. Dynamics include *mf* and *p dolce*. A common time signature change is indicated at the end of the system.

Third system of musical notation, measures 9-12. Dynamics include *espr.*, *cresc.*, and *ed accel.*. A *f* dynamic is indicated at the end of the system.

Fourth system of musical notation, measures 13-16. Dynamics include *molto espr.*, *p*, *dim e rit.*, and *pp*. A common time signature change is indicated at the end of the system.

Tempo I.

First system of musical notation, measures 1-5. The system consists of four staves (two treble and two bass). The key signature is one sharp (F#). The music features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. There are various dynamic markings and articulation marks throughout the system.

Second system of musical notation, measures 6-10. The system consists of four staves. The music continues with the same complex rhythmic patterns. There are several measures with rests, particularly in the upper staves.

Third system of musical notation, measures 11-15. The system consists of four staves. The music features a variety of dynamics including *dimin.*, *espr.*, *mf*, *p*, and *rit.*. The notation includes many beamed notes and slurs.

Fourth system of musical notation, measures 16-20. The system consists of four staves. The music features a variety of dynamics including *f*, *mf*, and *p*. The notation includes many beamed notes and slurs. The system concludes with a double bar line.

First system of musical notation, measures 1-4. The system consists of four staves (treble, alto, tenor, and bass). The key signature is two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various rests.

Second system of musical notation, measures 5-8. The system consists of four staves. The music continues with similar rhythmic complexity, including many sixteenth and thirty-second notes. There are some longer notes and rests interspersed.

Third system of musical notation, measures 9-12, marked with a 'D'. The system consists of four staves. The music is marked *p zart* (piano, delicate) in measures 9-10 and *cresc.* (crescendo) in measures 11-12. The notation includes various dynamics and articulation marks.

Fourth system of musical notation, measures 13-16. The system consists of four staves. The music is marked *f* (forte) and *espr.* (espressivo) in measures 13-14, and *cresc.* (crescendo) in measures 15-16. The notation includes various dynamics and articulation marks.

dimin. poco a poco

pp

espr.

dimin. poco a poco

pp

espr.

pp

dimin. poco a poco

espr.

pp

dimin. poco a poco

pp

cresc. poco a poco

espr.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

ff

f

fespr.

fespr.

fespr.

E tranquillo

First system of the musical score. It consists of four staves (Soprano, Alto, Tenor, and Bass). The key signature has two sharps (F# and C#). The tempo is marked 'E tranquillo'. Dynamics include *p dolce* for the vocal parts, *p* for the piano, and *espr.* for the cello/bass line. The piano part features a triplet of eighth notes.

Second system of the musical score. Dynamics include *poco cresc.* for the vocal parts and piano, and *dimin.* for the cello/bass line. The piano part continues with a triplet of eighth notes.

Third system of the musical score. Dynamics include *pp* (pianissimo) for the vocal parts and piano, and *poco sf* (poco sforzando) for the cello/bass line. The piano part continues with a triplet of eighth notes.

Fourth system of the musical score. Dynamics include *pp* for the vocal parts and piano, and *ppp* (pianississimo) for the cello/bass line. The system concludes with a fermata over the final notes. A section marker 'F' is placed above the final measure.

First system of musical notation, measures 1-4. It features four staves (treble, alto, tenor, and bass) in D major. The melody is in the treble staff, with accompaniment in the other three. Dynamics include *sf* and *f*.

Second system of musical notation, measures 5-8. It continues the four-staff texture. Dynamics include *sf*, *p*, *cresc.*, and *p espr.*

Third system of musical notation, measures 9-12. It continues the four-staff texture. Dynamics include *f*, *p cresc. e string.*, and *p espr.*

G Tranquillo.

Fourth system of musical notation, measures 13-16. It continues the four-staff texture. Dynamics include *dimin. e rit.* and *p*.

First system of musical notation, featuring treble and bass staves with complex rhythmic patterns, including triplets and sixteenth notes. The key signature is three sharps (F#, C#, G#).

Second system of musical notation, continuing the piece. It includes dynamic markings such as *cresc.* and *f*, and expressive markings like *heftig*. The notation includes various rhythmic figures and articulation marks.

Third system of musical notation, showing further development of the musical themes. It features a variety of note values and rests, with a key signature change to two sharps (F#, C#) indicated by a double sharp sign on the F line.

Fourth system of musical notation, marked with a large 'H' at the beginning. It includes dynamic markings such as *dim.*, *p dolce*, *espr.*, and *cresc.*. The notation is dense with musical symbols, including slurs, ties, and various note values.

Tempo

e accel. *f molto espr.* *p* *dim. e rit.*

e accel. *f molto espr.* *p* *dim. e rit.*

e accel. *f molto espr.* *p* *dim. e rit.*

e accel. *f molto espr.* *p* *dim. e rit.* *frisoluto*

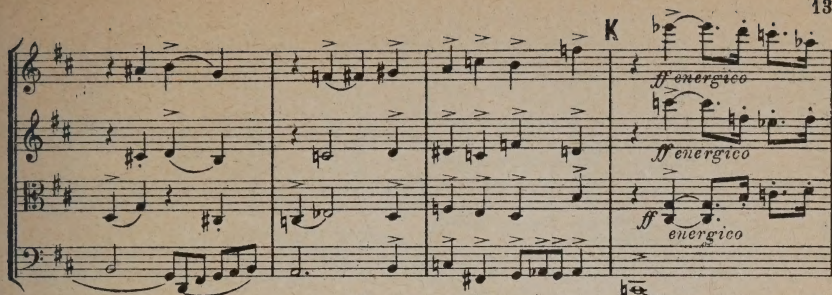
frisoluto *3* *3*

frisoluto *3* *3*

risoluto *f* *3* *3* *molto espr.*

espr. *3* *3* *espr.*

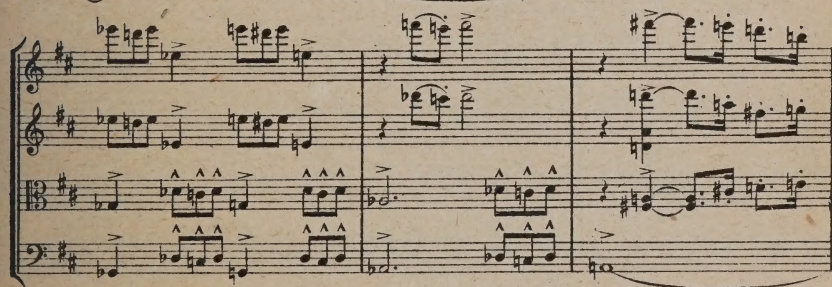
espr.



First system of musical notation, featuring four staves (two treble and two bass). The key signature is two sharps (F# and C#). The tempo/mood is marked *ff* *energico*. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A large 'K' is written above the first staff.



Second system of musical notation, continuing the piece. It features four staves with complex rhythmic patterns and accidentals. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.



Third system of musical notation, continuing the piece. It features four staves with complex rhythmic patterns and accidentals. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.



Fourth system of musical notation, continuing the piece. It features four staves with complex rhythmic patterns and accidentals. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

p cresc. e string. sempre più

p cresc. e string. sempre più

p cresc. e string. sempre più

p cresc. e string. sempre più

L Agitato.

ff

ff

ff

ff

L Agitato.

pizz.

ff

ff

ff molto espr.

sf

sf

mf

mf

sf

sempre espr.

dimin.

ten.

arco

poco rit.

pp arco

*poco rit.*

pp

subito p

poco rit.

pp

mf espr.

dim.

poco rit.

p

tranquillo, dolcissimo ma sempre alla breve

tranquillo, dolcissimo ma sempre alla breve

**tranquillo, dolcissimo ma sempre alla breve*

tranquillo, dolcissimo ma sempre alla breve

pp

pp

pp

Moderato, con svogliatezza. (Etwas verdrossen)

mf mf p più p
mf mf p più p
mf pizz. mf arco pizz. p arco più p
mf p mf p più p

1. 2. Animato.
dimin. pp f energico
dimin. pp f energico
dimin. pp f energico
pizz. cresc. pizz. cresc. accel. energico
cresc. cresc. accel. energico

p p sf p
p p sf p
p p sf p
p p sf p

cresc. e string. ff espr. molto
cresc. e string. ff
cresc. e string. ff
cresc. e string. ff

A

mf cresc.

mf cresc.

mf cresc.

mf cresc.

pizz.

dim. e rit.

Tempo I.

mf

mf

mf

mf

mp

mp

mp

p

p

p

mf arco

pizz.

mf arco

pizz.

mp

arco

p

Animato.

dimin.

dimin.

dimin.

dimin.

pp

pp

pp

f energico

f energico

f energico

pizz.

arco

cresc. accel. f energico

p

p

p

p

sf *p* *cresc. e string.*

sf *p* *cresc. e string.*

sf *p* *cresc. e string.*

sf *p* *cresc. e string.*

B *in tempo*

ff espr. molto *riten.* *mf cresc. in tempo*

ff *riten.* *mf cresc. in tempo*

ff *riten.* *mf cresc. in tempo*

ff *mf cresc.*

Tempo I.

mf *mf* *mf*

pizz. mf arco *pizz. arco* *pizz.*

dim. e rit. mf *p* *mf* *p*

p *piu p* *dim.*

p *piu p* *dim.*

p *arco piu p* *dim.*

p *piu p* *dim.*

Violin I: *p* sotto voce, *p* sotto voce, *p* sotto voce, *p* sotto voce, *p* sotto voce, *p* sotto voce

Violin II: *p* sotto voce, *p* sotto voce, *p* sotto voce, *p* sotto voce, *p* sotto voce, *p* sotto voce

Viola: *pizz.*, *pizz.*, *pizz.*, *pizz.*, *pizz.*, *pizz.*

Cello/Double Bass: *p* sotto voce, *pp*, *pp*, *pp*, *p*, *p*

Violin I and II: *p*, *poco espr.*, *p*

Violoncello and Double Bass: *pizz.*, *p*, *arco*, *poco espr.*, *pizz.*, *pp*, *arco*

Allegro

poco espr. *pp*

Allegro.

Musical score for "L'Espresso" by Franz Schubert, measures 1-4. The score is for piano (pizz.) and includes a "pizz." marking and an "attacca" instruction.

Larghetto.

p cresc. *poco f dim.* *p tranquillo*
poco f dim. *p*
poco f dim. *p*
mp cresc. poco f dim. *p*

p *cresc.*
p *cresc.*
p *cresc.*
p *cresc.*

poco f *p teneramente* *cresc.*
poco f *p teneramente* *cresc.*
poco f *p teneramente* *cresc.*
poco f *p* *cresc.*

p dolce *dim.* *pp cantabile*
p *dim.* *pp*
p *dim.* *pp*
espr. *p* *più p* *pp*

First system of the musical score. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The first staff has markings *piu f*, *cresc.*, and *dim.*. The second staff has *piu f*, *espr.*, *cresc.*, and *dim.*. The third staff has *piu f*, *cresc.*, and *dim.*. The fourth staff has *piu f*, *espr. cresc.*, and *dim.*.

Second system of the musical score. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The first staff has markings *p*, *mf*, *p*, and *cresc.*. The second staff has *p cantando*, *mf*, *p*, *cresc.*, and *cresc.*. The third staff has *p*, *mf*, *p*, *cresc.*, and *cresc.*. The fourth staff has *p*, *mf*, *p*, *cresc.*, and *cresc.*.

Third system of the musical score. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The first staff has markings *f*, *cresc.*, and *molto espr.*. The second staff has *f*, *cresc.*, and *molto espr.*. The third staff has *f*, *cresc.*, and *molto espr.*. The fourth staff has *f*, *espr.*, and *molto espr.*.

Fourth system of the musical score. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The first staff has markings *dim.*, *p cresc. ed accel. un poco*, *espr.*, *rit. e dim.*, and *p*. The second staff has *dim.*, *p cresc. ed accel. un poco*, *espr.*, *rit. e dim.*, and *p*. The third staff has *dim.*, *p cresc. ed accel. un poco*, *rit. e dim.*, and *p*. The fourth staff has *dim. ma espr.*, *cresc. ed accel. un poco*, *rit.*, and *p*.

dolce
dolce
rit. morendo
dolce
pp
deciso
dolce
rit.
pp

animato.
f

f espr.
f espr.
string. e
string. e
string. e
espr. string. e

D Tempo I.

cresc.
molto espr.
allarg. dim.
p tranquillo
cresc.
espr.
allarg. dim.
p tranquillo
cresc.
molto espr.
allarg. dim.
p tranquillo
cresc.
allarg. dim.
p dolce

Poco a poco più animato.

pp smorz.
pp smorz.
f

f

più f sempre cresc. e string. molto appassionato
sempre cresc. e string. molto appassionato
più f sempre cresc. e string. molto appassionato
più f espr.
sempre cresc. e string. molto appassionato

E
ff espr. molto calmando e dimin. poco a poco
ff calmando e dimin. poco a poco
ff calmando e dimin. poco a poco
ff espr. molto calmando e dimin. poco a poco

First system of musical notation, measures 1-4. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The notation includes a grand staff with two treble staves and two bass staves. Dynamics include *espr.* (expressive), *p* (piano), and *dolce* (sweet). The first measure has a fermata over the first two notes of the first staff. The second measure has a fermata over the first two notes of the first staff. The third measure has a fermata over the first two notes of the first staff. The fourth measure has a fermata over the first two notes of the first staff.

Second system of musical notation, measures 5-8. The music continues in the same key and time. Dynamics include *espr.*, *p*, and *cresc.* (crescendo). The first measure has a fermata over the first two notes of the first staff. The second measure has a fermata over the first two notes of the first staff. The third measure has a fermata over the first two notes of the first staff. The fourth measure has a fermata over the first two notes of the first staff.

Third system of musical notation, measures 9-12. The music continues in the same key and time. Dynamics include *f* (forte), *p* (piano), *tenacemente* (with determination), and *cresc.*. The first measure has a fermata over the first two notes of the first staff. The second measure has a fermata over the first two notes of the first staff. The third measure has a fermata over the first two notes of the first staff. The fourth measure has a fermata over the first two notes of the first staff.

Fourth system of musical notation, measures 13-16. The music continues in the same key and time. Dynamics include *p dolce*, *dolce*, *piu p* (pianissimo), and *espr.*. The first measure has a fermata over the first two notes of the first staff. The second measure has a fermata over the first two notes of the first staff. The third measure has a fermata over the first two notes of the first staff. The fourth measure has a fermata over the first two notes of the first staff.

con anima

Musical score for the first system, featuring four staves. The top staff is marked *con anima* and *tr*. The first two staves have a *cresc. molto* marking. The third staff has a *cresc. molto* marking. The fourth staff has a *cresc. molto* marking. The first two staves have a *dim.* marking. The third staff has a *dim.* marking. The fourth staff has a *dim.* marking. The first two staves have a *rit.* marking. The third staff has a *smorz.* marking. The fourth staff has a *smorz.* marking. The first two staves have a *p* marking. The third staff has a *p* marking. The fourth staff has a *p* marking. The first two staves have a *p* marking. The third staff has a *p* marking. The fourth staff has a *p* marking.

IV.

Allegro molto agitato. (Sehr aufgeregt, mit wildem Humor).

Musical score for the second system, featuring four staves. The first two staves have a *ff* marking. The third staff has a *ff* marking. The fourth staff has a *ff* marking. The first two staves have a *p* marking. The third staff has a *p* marking. The fourth staff has a *p* marking. The first two staves have a *pizz.* marking. The third staff has a *pizz.* marking. The fourth staff has a *pizz.* marking.

Musical score for the third system, featuring four staves. The first two staves have a *p* marking. The third staff has a *p* marking. The fourth staff has a *p* marking. The first two staves have a *f* marking. The third staff has a *f* marking. The fourth staff has a *f* marking. The first two staves have a *f* marking. The third staff has a *f* marking. The fourth staff has a *f* marking.

Musical score for the fourth system, featuring four staves. The first two staves have a *p* marking. The third staff has a *p* marking. The fourth staff has a *p* marking. The first two staves have a *f* marking. The third staff has a *f* marking. The fourth staff has a *f* marking. The first two staves have a *f* marking. The third staff has a *f* marking. The fourth staff has a *f* marking.

molto f

molto f

molto f

molto f

molto f

A Tranquillo

p dolce grazioso

p dolce grazioso

pizz.

pizz.

p sempre pizz.

p sempre pizz.

Ritmo di tre battute.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

First system of musical notation, measures 1-5. The system consists of four staves. The top two staves (treble clef) and the bottom two staves (bass clef) contain melodic lines with various articulations. The third staff (alto clef) contains a continuous triplet accompaniment. Dynamic markings include *dim.* (diminuendo) and *p* (piano).

Second system of musical notation, measures 6-10. The top two staves are mostly rests, with some melodic fragments in measures 8-10. The third staff continues the triplet accompaniment, marked *arco* (arco). The bottom staff also continues the triplet accompaniment, marked *arco*.

Third system of musical notation, measures 11-15. The top two staves contain melodic lines. The third staff continues the triplet accompaniment. The bottom staff continues the triplet accompaniment. A marking *poco espr.* (poco espr.) appears in measure 14.

Fourth system of musical notation, measures 16-20. The top two staves contain melodic lines. The third staff continues the triplet accompaniment. The bottom staff continues the triplet accompaniment. Dynamic markings include *cresc.* (crescendo), *f* (forte), *p* (piano), *pizz.* (pizzicato), and *arco* (arco). The system concludes with the marking *cresc. e string.* (crescendo e string).

Vivace.

B

Tempo I.

First system of musical notation, measures 1-4. The system consists of four staves. The top staff is in treble clef, the second in treble clef, the third in bass clef, and the fourth in bass clef. The key signature has one sharp (F#). Dynamics include *f*, *espr.*, *p*, and *f*. There are also accents (^) on some notes.

Second system of musical notation, measures 5-8. The system consists of four staves. The top staff is in treble clef, the second in treble clef, the third in bass clef, and the fourth in bass clef. The key signature has one sharp (F#). Dynamics include *ff* and *espr.*. There are also accents (^) on many notes.

Ritmo di tre.

C

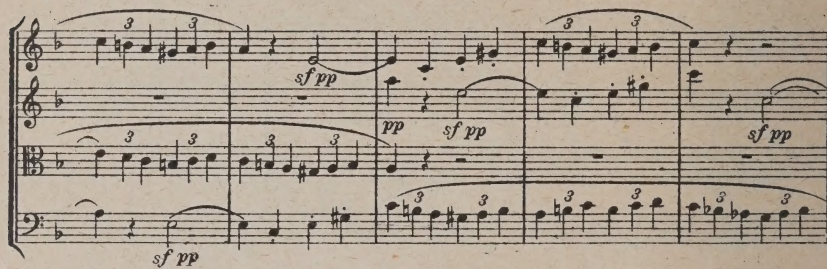
Third system of musical notation, measures 9-12. The system consists of four staves. The top staff is in treble clef, the second in treble clef, the third in bass clef, and the fourth in bass clef. The key signature has one sharp (F#). Dynamics include *sf*. There are also accents (^) on some notes.

Fourth system of musical notation, measures 13-16. The system consists of four staves. The top staff is in treble clef, the second in treble clef, the third in bass clef, and the fourth in bass clef. The key signature has one sharp (F#). Dynamics include *mf*, *p*, and *pizz.*. There are also accents (^) on some notes.

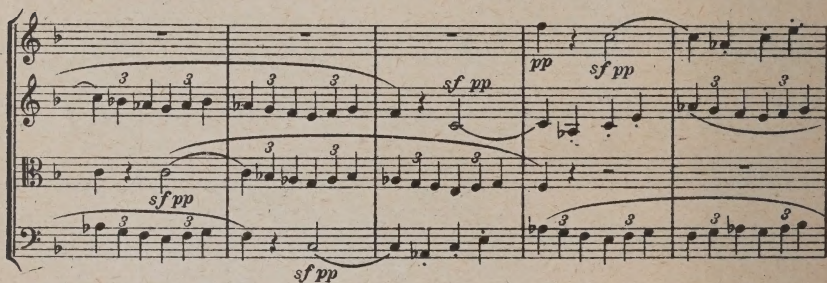
arco



First system of musical notation. It consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with triplets and dynamic markings *pp*, *dolciss.*, and *sf pp*. The second staff is in treble clef with a key signature of one flat, containing a lower melodic line with *pp dolciss.*. The third staff is in bass clef with a key signature of one flat, containing a bass line with *pp dolciss.* and *arco*. The bottom staff is in bass clef with a key signature of one flat, containing a bass line with *sf pp*. The system concludes with a double bar line.



Second system of musical notation. It consists of four staves. The top staff continues the melodic line with triplets and *sf pp*. The second staff continues the lower melodic line with *pp* and *sf pp*. The third staff continues the bass line with *sf pp*. The bottom staff continues the bass line with triplets and *sf pp*. The system concludes with a double bar line.



Third system of musical notation. It consists of four staves. The top staff continues the melodic line with triplets and *sf pp*. The second staff continues the lower melodic line with *pp* and *sf pp*. The third staff continues the bass line with *sf pp*. The bottom staff continues the bass line with triplets and *sf pp*. The system concludes with a double bar line.



Fourth system of musical notation. It consists of four staves. The top staff continues the melodic line with triplets and *sf p*, ending with *cresc.*. The second staff continues the lower melodic line with triplets and *sf p*, ending with *cresc.*. The third staff continues the bass line with triplets and *p cresc.*. The bottom staff continues the bass line with triplets and *sf pp*. The system concludes with a double bar line.

D *sonoro*
f *sonoro*
f *sonoro*
f *sonoro*
p *cresc.*
p *cresc.*
p *cresc.*
p *cresc.*

mf *dim.*
mf *dim.*
mf *dim.*
mf *dim.*
pp
pp
pp
pp

p *cresc.*
p *cresc.*
p *cresc.*
p *cresc.*
p *cresc.*
p *cresc.*
p *cresc.*
p *cresc.*

f *sempre cresc.*
f *sempre cresc.*
f *sempre cresc.*
f *sempre cresc.*
f *sempre cresc.*
f *sempre cresc.*
f *sempre cresc.*
f *sempre cresc.*

E ⁸ Ritmo di due.

ff f mf

p p p p

f p f espr. f espr. p f p f espr.

F poco riten.

p espr. p p p espr.

in tempo

piu f cresc.
piu f cresc.
piu f cresc.
piu f cresc.

incalzando

f marc.
f marc.
f marc.
f marc.

pizz. arco
pizz. arco
pizz. arco
pizz. arco

ff
ff

- riten. - - - G al - - - Tempo I più tranquillo

dolce
mf
mf dolce
poco espr.

dim.
dim.
dim.
dim.

p
p
p

First system of musical notation, measures 1-4. The key signature is one sharp (F#). The music features triplets and a crescendo in the final measure.

Second system of musical notation, measures 5-8. Dynamics include *dim.* and *pp*. The music includes triplets and a *poco espr.* marking. Crescendos are present in the final measures.

Third system of musical notation, measures 9-12. Dynamics include *mf* and *piu f*. The music features a steady rhythmic pattern.

Fourth system of musical notation, measures 13-16. Dynamics include *dim.* and *cresc.*. The system ends with a double bar line and a repeat sign. A *H* marking is present above the first staff in measure 14.

Musical score for "L'Espresso" by Franz Liszt, featuring piano, violin, and cello parts. The score includes various musical notations such as triplets, pizzicato, arco, and dynamic markings like "dim." and "cresc."

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, triplets, and dynamic markings like *mp* (mezzo-piano) and *p* (piano). The piece concludes with a double bar line.

The image shows a page from a musical score for the piece "Tempo" by Franz Schubert. The score is written for three parts: Violin (top staff), Viola (middle staff), and Cello/Bass (bottom staff). The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Tempo". The score includes various dynamics such as *f* (forte), *p* (piano), and *espr.* (espressivo). There are also articulations like *arco* (arco) and *f* (forte). The music features a mix of eighth and sixteenth notes, with some rests and slurs. The page is numbered 10 in the bottom right corner.

First system of musical notation, measures 1-5. The score is in 3/4 time and B-flat major. It features four staves: two treble staves and two bass staves. The first staff has a melodic line with accents and a *f espr.* marking. The second staff has a lower melodic line with a *f* marking. The third staff has a rhythmic accompaniment with a *f* marking. The fourth staff has a bass line with a *f espr.* marking. The system concludes with a *ff* marking.

Ritmo di tre.

Second system of musical notation, measures 6-10. The tempo is marked *molto f*. The first staff continues the melodic line. The second and third staves have a more active accompaniment. The fourth staff has a bass line. The system concludes with a *molto f* marking.

Third system of musical notation, measures 11-15. The tempo is marked *molto f*. The first staff has a melodic line with a *molto f* marking. The second and third staves have a more active accompaniment. The fourth staff has a bass line. The system concludes with a *molto f* marking.

Fourth system of musical notation, measures 16-20. The tempo is marked *molto f*. The first staff has a melodic line with a *molto f* marking. The second and third staves have a more active accompaniment. The fourth staff has a bass line. The system concludes with a *molto f* marking.

p
string. e cresc.
string. e cresc.
string. e cresc.
string. e cresc.

K
a tempo più mosso Ritmo di quattro.

frit. = p
frit. = p
frit. = p
frit. = p
p
p
p
p

cresc.
cresc.
cresc.
cresc.

marc.
marc.
f

marc.

marc.

string. al Fine

pizz. arco

pizz. arco

pizz. arco

pizz. arco

Eulenburg's Kleine Partitur-Ausgabe

Symphonien:

Nr.	Nr.	Nr.
1. Mozart, C (Jupiter) . . .	34. Haydn, Nr. 11, G (Militär)	70. Volkmann, Nr. 1, D m . .
2. Beethoven, Nr. 5, C m	35. Haydn, Nr. 6, G (Pauken-	71. Smetana, Vyšehrad . . .
3. Schubert, H m (un-	schlag) . . .	72. Smetana, Moldau . . .
vollendet)	36. Haydn, Nr. 16, G (Oxford)	73. Smetana, Sarka . . .
4. Mozart, G m	37. Mozart, D	74. Smetana, Aus Böhmen's
5. Beethoven, Nr. 3, Es	38. Haydn, Nr. 12, B . . .	Hain und Flur
(Eroica)	39. Haydn, Nr. 4, D (Glocken)	75. Smetana, Tabor
6. Mendelssohn, Nr. 3, A m	40. Strauß, Don Juan . . .	76. Smetana, Blanik
(Schottische)	41. Strauß, Macbeth . . .	77. Liszt, Faust-Symphonie
7. Beethoven, Nr. 6, F	42. Strauß, Tod und Ver-	78. Strauß, Aus Italien . .
(Pastorale)	klärung	79. Tschaiowsky, No. 6, H m
8. Schumann, Nr. 3, Es . .	43. Strauß, Till Eulenspiegel	(pathétique)
9. Haydn, Nr. 2, D (London.)	44. Strauß, Zarathustra . .	80. Haydn, No. 9, C moll . .
10. Schubert, C	45. Strauß, Don Quixote . .	81. Haydn, No. 14, D dur . .
11. Beethoven, Nr. 9, D m (m.	46. Mozart, D (ohne Menuett)	82. Franck, D moll
Chor)	47. Liszt, Bergsymphonie	
12. Beethoven, Nr. 7, A . . .	48. Liszt, Tasso	
13. Schumann, Nr. 4, D m . .	49. Liszt, Préludes	
14. Beethoven, Nr. 4, B . . .	50. Liszt, Orpheus	
15. Mozart, Es	51. Liszt, Prometheus	
16. Beethoven, Nr. 8, F . . .	52. Liszt, Mazeppa	
17. Schumann, Nr. 1, B . . .	53. Liszt, Festklänge	
18. Beethoven, Nr. 1, C . . .	54. Liszt, Heldenklage . . .	
19. Beethoven, Nr. 2, D . . .	55. Liszt, Hungaria	
20. Mendelssohn, Nr. 4, A	56. Liszt, Hamlet	
(Italienische)	57. Liszt, Hunnenschlacht	
21. Schumann, Nr. 2, C . . .	58. Liszt, Ideale	
22. Berlioz, Phant. Symph.	59. Bruckner, Nr. 1, C m . .	
23. Berlioz, Harold i. Italien	60. Bruckner, Nr. 2, C m . .	
24. Berlioz, Romeo u. Julia	61. Bruckner, Nr. 3, D m . .	
25. Brahms, Nr. 1, C m . . .	62. Bruckner, Nr. 4, Es (ro-	
26. Brahms, Nr. 2, D	mantische)	
27. Brahms, Nr. 3, F	63. Bruckner, Nr. 5, B	
28. Brahms, Nr. 4, E m . . .	64. Bruckner, Nr. 6, A	
29. Tschaiowsky, Nr. 5, E m	65. Bruckner, Nr. 7, E	
30. Tschaiowsky, Nr. 4, F m	66. Bruckner, Nr. 8, C m . .	
31. Haydn, Nr. 3, Es	67. Bruckner, Nr. 9, D m . .	
32. Haydn, Nr. 15, B (La Reine)	68. Haydn, Nr. 5, D	
33. Dvorák, Nr. 5, E m (Aus	69. Haydn, Nr. 1, Es (Pauken-	
der neuen Welt)	wirbel)	

Ouverturen:

Nr.	Nr.	Nr.
1. Beethoven, Leonore Nr. 3	17. Berlioz, Waverley . . .	31. Beethoven, König Stephan
2. Weber, Freischütz	18. Berlioz, Vehmrichter . .	32. Beethoven, Namensfeier
3. Mozart, Figaros Hochzeit	19. Berlioz, König Lear . . .	33. Marschner, Hans Heiling
4. Beethoven, Egmont	20. Berlioz, Röm. Carneval	34. Maillart, Glückchen des
5. Weber, Beherrscher der	21. Berlioz, Korsar	Eremiten
Geister	22. Berlioz, Benvenuto Cellini	35. Weber, Euryanthe
6. Mendelssohn, Melusine . .	23. Berlioz, Beatrice u. Be-	36. Schubert, Rosamunde
7. Weber, Oberon	nedict	(Zauberharfe)
8. Mozart, Don Juan	24. Tschaiowsky, 1812. Ouv.	37. Mendelssohn, Hebriden
9. Weber, Preziosa	solennelle	38. Glinka, Leben f. d. Zaren
10. Beethoven, Fidelio	25. Beethoven, Prometheus	39. Glinka, Ruslan u. Ludmila
11. Mendelssohn, Ruy Blas . .	26. Beethoven, Coriolan . .	40. Cherubini, Abenceragen
12. Weber, Jubel-Ouverture	27. Beethoven, Weihe des	41. Cherubini, Medea
13. Mendelssohn, Sommer-	Hauses	42. Cherubini, Anakreon . . .
nachtsraum	28. Beethoven, Leonore Nr. 1	43. Cherubini, Wasserträger
14. Mozart, Zauberflöte	29. Beethoven, Leonore Nr. 2	44. Cornelius, Barbier von
15. Nicolai, Lustigen Weiber	30. Beethoven, Ruinen von	Bagdad
16. Rossini, Wilhelm Tell . .	Athen	45. Cornelius, Cid

Ouverturen:

- Nr.
46. Schumann, Manfred .
47. Schumann, Genoveva
48. Bennett, Najaden .
49. Wagner, Tristan u. Isolde
50. Boieldieu, Weiße Dame
51. Auber, Eherne Pferd .
52. Wagner, Lohengrin:
1. u. 3. Akt .
53. Mendelssohn, Meeresstille
u. glückliche Fahrt .
54. Rossini, Semiramis .
55. Rossini, Tankred . .
56. Brahms, Akadem. Fest-
ouverture
57. Brahms, Tragische Ouv.
58. Auber, Schwarz Domino
59. Auber, Fra Diavolo .
60. Mozart, Titus

- Nr.
61. Mozart, Idomeneus . .
62. Mozart, Così fan tutte
63. Mozart, Entführung .
64. Smetana, Verkaufte Braut
65. Wagner, Meistersinger .
66. Wagner, Parsifal . . .
67. Wagner, Rienzi
68. Wagner, Holländer . .
69. Wagner, Tannhäuser .
70. Reger, Lustspiel-Ouv.
71. Wagner, Faust-Ouvert.
72. Weingartner, Lust. Ouv.
73. Volkmann, Richard III .
74. Volkmann, Fest Ouvert.
75. Tschaikowsky, Romeo .
76. Gluck, Iphigenie
77. Smetana, Libussa . . .
78. Suppé, Dichter u. Bauer

- Nr.
79. Flotow, Stradella . . .
80. Flotow, Martha
81. Bruckner, Ouvert. in
Gm (nachgelassen) .
82. Mendelssohn, Heimkehr
aus der Fremde
83. Mendelssohn, Athalia .
84. Mendelssohn, Paulus

Konzerte:

- Nr.
1. Beethoven, Viol.-Konz., D
2. Mendelssohn, Viol.-Konz.
Em
3. Spohr, Viol.-Konz., Am
(Gesangsszene)
4. Beethoven, Klav.-Kzt. Cm
5. Beethoven, Klav.-Kzt., G
6. Beethoven, Klav.-Kzt., Es
7. Schumann, Klavier-Kzt.
Am
8. Tschaikowsky, Violin-
Konzert, D
9. Tschaikowsky, Klavier-
Konzert, Bm
10. Liszt, Klav.-Konz., Es

- Nr.
11. Bach, Viol.-Konz., Am .
12. Bach, Viol.-Konz., E . .
13. Brahms, Klav.-Kzt., Dm
14. Bruch, Viol.-Konz., Gm
15. Brahms, Klav.-Konz., B
16. Brahms, Viol.-Konz., D
17. Mozart, Viol.-Konz., A .
18. Mozart, Viol.-Konz., Es
19. Mozart, Klav.-Konz., D
(Krönungs-)
20. Liszt, Klav.-Konz., A . .
21. Mozart, Klav.-Konz., Dm
22. Liszt, Totentanz (Siloti)
23. Brahms, Doppel-Konzert
f. Viol. u. Violonc., Am

- Nr.
24. Beethoven, Klav.-Kzt., C
25. Beethoven, Klav.-Kzt., B
26. Grieg, Klav.-Konz., Am
27. Bach, Konz. f. 2 Violinen
Dm
28. Lalo, Symphonie espag-
nole

Verschiedene Werke:

- Nr.
1. Berlioz, 3 Orch.-Stücke
a. „Faust“ (Ungarisch.
Marsch; Sylphentanz;
Irrlichtertanz)
2. Tschaikowsky, Capriccio
Italian
3. Beethoven, 2 Violin-Ro-
manzen (Gdur, Fdur)
4. Mendelssohn, Scherzo,
Intermezzo, Notturmo,
Hochzeitsmarsch, Rü-
pelanz aus „Sommer-
nachtstraum“
5. Brahms, Variat. üb. ein
Thema v. Haydn
6. Wagner, Siegmunds Lie-
besgesang
7. Wagner, Walkürenritt .
8. Wagner, Wotans Ab-
schied u. Feuerzauber
9. Wagner, Waldweben . .
10. Wagner, Siegfried-Idyll
11. Wagner, Trauermusik a.
„Götterdämmerung“ .
12. Wagner, Chorfesttags-
zauber

- Nr.
13. Wagner, Huldig.-Marsch
14. Wagner, Bacchanal aus
„Tannhäuser“
15. Wagner, Einleitung zum
3. Akt v. „Tannhäuser“
16. Wagner, Liebesmahl der
Apostel
17. Schubert, Zwischenakt- u.
Ballettmusik a. „Rosa-
munde“
18. Bach, Suite, D
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